

The Los Alamos Community Winds would like to express our sincere appreciation to the following businesses, institutions, and individuals for their generous help and support.

Los Alamos National Bank
Los Alamos Public Schools
Eugene Schmidt, superintendent
Los Alamos High School Band
Mr. Zane Meek
Crossroads Bible Church
Los Alamos Monitor
KRSN
Santa Fe Party Rentals
Los Alamos Arts Council
Hill Diner
Viola's
China Moon
Mesa Public Library

Photocopying and Large Format Posters provided by

Aspen Copies

Poster Mounting provided by

Village Arts

Concert Recorded and Engineered by

Gil Miranda

Special thanks to R.S.V.P. for poster distribution

Upcoming Concerts!

The Pines of Rome
Saturday, May 14, 2011 7:00 pm
White Rock Baptist Church

Independence Day Concert
Monday, July 4, 2011 Time TBA
Overlook Park

The Los Alamos Community Winds rehearse on Tuesdays from 7:00 – 9:00 p.m.
September through May in the Los Alamos High School Band Room and
June – August at White Rock Baptist Church. Participation is open to anyone,
but proficiency on a wind or percussion instrument is required.
For further information, please call Bruce Letellier at 672-1927,
or visit our website at: www.lacw.org



 **THE LOS ALAMOS COMMUNITY WINDS**
Ted VIVES, musical director
PRESENT

...and All That JAZZ
with
The Los Alamos Big Band
Jan McDonald, director
An Evening of Great Music
and Dancing
featuring
Alex Austell, Trumpet
and
Shannon Burns, Clarinet

Saturday, February 26, 2011 7:00 p.m.
Crossroads Bible Church
Free Admission
Suggested Donation - \$10.00 per guest

Program

Los Alamos Community Winds

A Tribute to Count Basie.....arr. John Moss	Alex Austell, trumpet
New York: 1927.....	Warren Barker
American Jazz Suite.....	Allen Vizzutti
Woody Herman in Concert.....arr. Bob Lowden	Alex Austell, trumpet
	Shannon Burns, clarinet
	The Saxophone Section:
	Jeremy Bremser, Quinn Marksteiner, Daniel Ben-Naim, Craig Martin, Phil Tubesing
Satchmol.....arr. Warren Barker	Bruce Letellier, Trumpet
	Phil Jones, trombone
	Bob Chrien, clarinet
Duke Ellington in Concert.....arr. Paul Murtha	
The Children of Sanchez.....Chuck Mangione	
	<i>arr. Ted Vives</i>
	Bruce Letellier, fleugelhorn

Los Alamos Big Band

To be selected from the following:

Puttin' On The Ritz	Star Dust	The Saints
Daddy	Almost Like Being in Love	Charade
One O’Clock Jump	Moon River	Secret Love
Bye Blackbird	The Count is In	Sing, Sing, Sing
Blue Skies	Tribute to the Duke	Sugar Blues
	Well, Alright, Okay, You Win	

Los Alamos Community Winds Personnel

<u>Piccolo</u>	<u>Trumpet</u>
Laura Taylor	Alex Austell*
<u>Flute</u>	Aaron Bao*
Ivanna Austell	Mike Burns
Jo Ann Howell	Micah Church*
Carolynn Katz	Alan Hurd
Cathy Lovekin	Sara Hutto*
Lauren McGavran†	Dave Korzekwa
Johanna Mitchell-Yang	Bruce Letellier†
Laura Taylor	Mandy Marksteiner
Debbie Wrobleski	
<u>Oboe</u>	<u>Horn</u>
Julie Bremser	Jim Beinke
	Anne Norrick†
	David Rogers
	Dori Smith
<u>Bassoon</u>	<u>Trombone</u>
Leatha Murphy	Jevan Furmanski
<u>Clarinet</u>	Philip Jones†
Shannon Burns*	Cody Lattin
Bob Chrien†	Bruce Warren
Bryan Fearey	
Joyce Guzik	<u>Euphonium</u>
Robert Pelak	Rex Hjelm
<u>Alto Saxophone</u>	<u>Tuba</u>
Daniel Ben-Naim*	Eli Berg*
Jeremy Bremser	Deniece Korzekwa†
Quinn Marksteiner†	

Tenor Saxophone

Jonah Katz*
Craig Martin†

Baritone Saxophone

Phil Tubesing

Percussion

Kip Bishofberger†
Dee Morrison
Carl Necker
Len Stovall

String Bass

Cary Neeper

* Student member
† Principal

Los Alamos Big Band Personnel

<u>Rhythm</u>
Marc Clay
Cary Neeper
Donna Smith
<u>Vocals</u>
Elisa Enriquez
<u>Trumpets</u>
Bruce Letellier
Ed Macmann
Jan McDonald
Mike Wagner
<u>Trombone</u>
Larry Bronisz
John Hendricks
Phil Jones
Jerry Morzinski
<u>Saxophones/Reeds</u>
Matt Briggs
Jim Gattiker
Joyce Guzik
Wendy Keffler
Phil Tubesing

Benefactors

<u>Symphony Level</u>	<u>Etude Level</u>
<u>Concerto Level</u>	Maxine Joppa
Los Alamos National Bank	Carolynn Scherer
Los Alamos National	Donald and
Security Employer Match	Katherine Vives
Debbie Wrobleski	Glen Wurden
Anonymous	Anonymous
<u>Sonata Level</u>	Anonymous
Julie Bremser	



Aspen Copies

1907 CENTRAL AVENUE
Tel. 661-3008
Fax 662-0935

Stationery, Signs, FEDEX and all your photocopying needs.

Monday – Friday
8:30 A.M. – 5:30 P.M.



About Our Director

Ted Vives began music studies at the age of 4, taking piano and theory lessons from Edgar and Dorothy Glyde. His musical interests changed to trombone performance and composition upon entering the public school system. Vives holds bachelor's degrees in both composition and music education from Florida State University where he studied with John Boda, Roy Johnson, and Charles Carter. His trombone instructors have included William Cramer and John Drew. He also holds a Masters of Music in Composition and a Ph.D. in Music Education from the University of Florida where he studied with Budd Udell and John D. White. He has taught in the public schools in Florida and has served as a clinician at band and music camps in many states. His marching and concert band arrangements have been performed worldwide. His *...and they pealed more loud and deep* for wind ensemble won the North Cheshire (UK) 2003 Composition Competition and his fanfare for wind ensemble *For the Fair and the Brave*, was premiered at the Sydney Opera House by the Tallahassee Winds during their 2004 tour of Australia. In 2003 and 2010, he received the honor of being selected as the Commissioned Composer for the Professional Music Teachers of New Mexico. Recently, the Composer's Choir of Hartford, CT performed and recorded a concert of his choral works that will be released by Innova Records in 2011.



Dr. Vives holds memberships in Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha Sinfonia, Phi Kappa Phi, Music Educators National Conference, Music Teachers National Association, and the National Band Association. He resides in Los Alamos, New Mexico with his wife Paula, son Alex, and daughter Abby. He also performs as principal trombone with both the Los Alamos Symphony and the Santa Fe Community Orchestra and teaches low brass instruments privately. Please visit his website at:

<http://www.survivesmusic.net>

Program Notes

“Count” Basie (1904 – 1984)

William “Count” Basie has had such a widespread influence, that it can be heard in virtually every big jazz band to date. Basie was first noticed on the scene when he joined Bennie Moten’s Kansas City Band. They were developing a new sound in big band jazz; A style that was simpler than that of Duke Ellington or Fletcher Henderson. It used short phrases called “riffs” exchanged back and forth between sections. This Call and response method of playing left plenty of room for soloists to be highlighted and many different disciplines of jazz and blues to find a place in the big band sound. Count Basie’s piano style fit this incorporation perfectly.



He first learned to play piano in his hometown of Red Bank, New Jersey. Basie’s first influences were Earl Hines, Teddy Wilson and Fats Waller. These musicians shaped his minimal style. In 1927, Basie got a job playing piano accompaniment to silent movies. He then joined Walter Page’s Blue Devils and from there along with several other members joined Bennie Moten’s Kansas City Band.

When Bennie Moten passed away in 1935, Basie formed his own 9-piece group, Barons of Rhythm, which included tenor saxophonist Lester Young and drummer Jo Jones. Through live broadcasts from the Reno Club, they attracted quite a bit of attention. Their style was a powerful swing, intensified by Basie’s frequent playing with the rhythm section alone, giving the band a unique sound and identity. This raised Basie’s stature in the community onto an even keel with Duke Ellington, earning him the nickname “Count”.

Initially, his band didn’t cause much stir when booked for a run at Chicago’s Grand Terrace, but by expanding to 15 members before his next engagement at New York’s Famous Door on 52nd Street, the band took off. Though their early efforts were rough, their exuberance and enthusiasm attracted audiences in droves. Drawing his early repertoire from Fletcher Henderson and the Mills’ Blues Rhythm Band, his simple riffs shot through with blues, combined with Jo Jones’s lighter, cymbal oriented drumming loosened the beat and put the emphasis on Page’s steady bass and Basie’s swinging piano.

In 1950 Basie and his band called it a day, due to the strain WWII put on big bands, but by 1952, he was back in the game. He played in an orchestra that included saxophonists Frank Foster and Eddie “Lockjaw” Davis, trumpeters Joe Newman and Thad Jones and the eloquent, rugged blues singer Joe Williams. This group played backup to many legendary performers such as Tony Bennet, Frank Sinatra, Sarah Vaughan, Bing Crosby and Sammy Davis Jr. William “Count” Basie continued to play through the 60’s and 70’s in a more varied repertoire that included the pop music of the day. He played right up into his 70’s, though hampered by illness, he was still irrepressible at the keyboard until his death in April of 1984.

Louis Armstrong (1901 – 1971)

Louis Daniel Armstrong was the most famous jazz trumpeter of the 20th century. Like Jelly Roll Morton, Armstrong began playing in New Orleans clubs and saloons in his early teens. By the 1920s Armstrong was touring the country and leading his own band, the Hot Five (later the Hot Seven). He continued to tour and record throughout his life and was particularly famous for his innovative, loose-limbed improvisations; some call him the first great jazz improviser. His gravelly voice and sunny persona were a hit with the non-jazz public, and later in his career he became a sort of cheerful ambassador of jazz, even appearing as himself (more or less) in movies like *High Society* (1956, with his good friend Bing Crosby and starlet Grace Kelly) and *Hello, Dolly!* (1969, with Barbra Streisand) The theme song from the latter film became his most widely-known recording.



Armstrong's nickname Satchmo was an abbreviation of "satchelmouth," a joke on the size of his mouth... He was also nicknamed Gatemouth, Dippermouth, Dip, and simply Pops... Armstrong was inducted into the Rock and Roll Hall of Fame as an "early influence" in 1990... In 2001 the city of New Orleans renamed its airport as Louis Armstrong International Airport... Armstrong is credited with influencing trumpeters as diverse as Dizzy Gillespie, Miles Davis and Wynton Marsalis.

“Duke” Ellington (1899 – 1974)



A prominent figure in the history of jazz, Edward Kennedy Ellington's music stretched into various other genres, including blues, gospel, film scores, popular, and classical. His career spanned more than 50 years and included leading his orchestra, composing an inexhaustible songbook, scoring for movies, composing stage musicals, and world tours. Several of his instrumental works were adapted into songs that became standards. Due to his inventive use of the orchestra, or big band, and thanks to his eloquence and extraordinary charisma, he is generally considered to have elevated the perception of jazz to an art form on a par with other traditional genres of music. His reputation increased after his death, the Pulitzer Prize Board bestowing a special posthumous honor in 1999.

Ellington called his music "American Music" rather than jazz, and liked to describe those who impressed him as "beyond category". These included many of the musicians who were members of his orchestra, some of whom are considered among the best in jazz in their own right, but it was Ellington who melded them into one of the most well-known jazz orchestral units in the history of jazz. He often composed specifically for the style and skills of these individuals, such as "Jeep's Blues" for Johnny Hodges, "Concerto for Cootie" for Cootie Williams, which later became "Do Nothing Till You Hear from Me" with Bob Russell's lyrics, and "The Mooche" for Tricky Sam Nanton and Bubber Miley. He also recorded songs written by his bandsmen, such as Juan Tizol's "Caravan" and "Perdido" which brought the 'Spanish Tinge' to big-band jazz. Several members of the orchestra remained there for several decades. After 1941, he frequently collaborated with composer-arranger-pianist Billy Strayhorn, whom he called his "writing and arranging companion." Ellington recorded for many American record companies, and appeared in several films.

Ellington led his band from 1923 until his death in 1974. His son Mercer Ellington, who had already been handling all administrative aspects of his father's business for several decades, led the band until his own death in 1996. At that point, the original band dissolved. Paul Ellington, Mercer's youngest son and executor of the Duke Ellington estate, kept the Duke Ellington Orchestra going from Mercer's death onwards.

Chuck Mangione (b. 1940)

Throughout the 1970s, Charles Frank “Chuck” Mangione was a celebrity. His purposely lightweight music was melodic pop that was upbeat, optimistic, and sometimes uplifting. Mangione's records were big sellers yet few of his fans from the era knew that his original goal was to be a bebopper. His father had often taken Chuck and his older brother Gap (a keyboardist) out to see jazz concerts, and Dizzy Gillespie was a family friend. While Chuck studied at the Eastman School, the two Mangiones co-led a bop quintet called the Jazz Brothers who recorded several albums for Jazzland, often with Sal Nistico on tenor. Chuck Mangione played with the big bands of Woody Herman and Maynard Ferguson (both in 1965) and Art Blakey's Jazz Messengers (1965-1967). In 1968, now sticking mostly to his soft-toned flügelhorn, Mangione formed a quartet that also featured Gerry Niewood on tenor and soprano. They cut a fine set for Mercury in 1972, but otherwise Mangione's recordings in the '70s generally used large orchestras and vocalists (including Esther Satterfield), putting the emphasis on lightweight melodies such as "Hill Where the Lord Hides," "Land of Make Believe," "Chase the Clouds Away." and the



Jan McDonald



Jan McDonald of Santa Fe is recognized nationally as an accomplished jazz trumpeter. He currently performs, frequently as a soloist, with the Southwest Jazz Orchestra, Pro Musica Orchestra, and the Santa Fe Symphony. He is the musical director of the Los Alamos Big Band, founder of the Black Mesa Jazz Quintet, and served as director of the Los Alamos High School band for almost 30 years.

McDonald received his BA and MA degrees in music education and pursued graduate studies at Indiana State University and Boston University. He is the recipient of the Outstanding Secondary Educator Award and the Outstanding New Mexico Jazz Educator Award. He continues to offer private lessons on brass instruments and, in August, released his first CD, *Sweet*, a selection of jazz standards and original compositions

The Los Alamos Big Band

The Los Alamos Big Band is a 16-instrument 1940's Glenn Miller-style swing band. The band plays fabulous music for dancing at public events, weddings, conventions, and more.

The Los Alamos Big Band has been playing at dances throughout Northern New Mexico since 1984 under the direction of Jan McDonald, who for many years was the bandleader at Los Alamos High School. The band features the danceable music of the Big Band Era such as “In The Mood”, “String of Pearls”, “Sing, Sing, Sing” and “Moonlight Serenade.” They also play other dance music such as “Moon River,” Latin numbers like “Besame Mucho,” and even "Rock Around the Clock.” The band also has a wide variety of vocal numbers such as "Moon River" and "Sentimental Journey."



The Big Band started in 1984 when Dick Souder retired from Chrysler in Michigan and started working at LANL. Dick headed a Big Band in the Detroit area called “The Executives.” His only regret about coming to the Land of Enchantment was that he missed his Big Band. Skeptics said a semi-professional Big Band could not survive in a small town like Los Alamos, but Dick teamed with Jan McDonald and later Ralph Bennorth to organize the band and start playing at dances throughout Northern New Mexico. Each year the band gives the “Souder-Bennorth Memorial Scholarship” in memory of Dick and Ralph to a worthy high school student from Los Alamos or Espanola. Many of these students have gone on to become professional musicians.

Throughout the years the band has played for numerous dances, county festivals, weddings, Los Alamos National Laboratory events, conventions, and even two funerals. One of the more memorable weddings was in Mora, New Mexico, where the bride and groom rode off to the wedding cottage on horseback to the sound of the band. Other gigs have been from Farmington to Taos to Belen with many gigs in Santa Fe and Albuquerque. But most gigs have been in Los Alamos, particularly Gordon’s Friday night summer concerts each year, the County Fair and Rodeo, and recently several dances each year at the IHM Parish Hall.

About Our Soloists

Shannon Burns is the daughter of Mike and Carol Burns. She has studied clarinet for eight years, playing with the Community Winds for half of those. Now a senior in high school, she takes lessons with Dr. Keith Lemmons at UNM, is a two-time All-State Symphonic Band participant, and most recently performed with the American High School Honor Band at Carnegie Hall on February 19. Last year, Shannon finished in second place for the Deborah Beene Memorial Music Scholarship. She also has experience composing music; her first piece was a part of her 8th grade spring concert with the Los Alamos Middle School, and her latest piece for band was premiered by the West Texas A&M Band in 2009. Besides music, Shannon is also a national finalist in the National History Day competition and lettered as a varsity volleyball player. Although undecided about which college to attend next year, Shannon plans to get a liberal arts education out of state and major in International Relations. She plans to play music as well for the rest of her life.



Alexander S. Austell is a senior at Los Alamos High School. He is first chair trumpet in both the high school wind ensemble and jazz band. He has participated in the NMMEA All State Music Festival for four years, District Honor Band for six years, and Southwest Honor Band for two years. He has received a score of 2 or higher in all Solo and Ensemble competitions, and looks forward to majoring in music upon his graduation. He has been a member of the Los Alamos Community Winds for two years and has also played at local Veteran’s Day and Memorial Day events. He is a student of high school director Zane Meek, and locally renowned trumpet player, Jan McDonald.

huge 1977 hit (featuring guitarist Grant Geissman) “Feels So Good.” After a recorded 1978 Hollywood Bowl concert that summed up his pop years and a 1980 two-LP set that alternated pop and bop (with guest Dizzy Gillespie), Mangione gradually faded out of the music scene. In the ‘70s, Chuck Mangione recorded for Mercury and A&M; in the ‘80s he had a couple of very forgettable Columbia albums, and had not been heard from in the ‘90s until a 1997 comeback tour found him in good form, having a reunion with his “Feels So Good” band.

Woody Herman (1913 – 1987)

Woodrow Charles Thomas Herman was born in Milwaukee, Wisconsin. He began performing at the age of eight in a children’s group that performed skits before the screening of silent films. He took music and dance lessons, and by age ten was performing year-round in local theaters. Appearing in a Chicago vaudeville house, he was billed as “The Boy Wonder.”



By 1925 Herman knew that he wanted to be a jazz musician. He joined Tom Gerun’s band, playing saxophones and clarinet, performing later with Harry Sosnick on radio broadcasts, then with Gus Arnheim. He got his big break in 1934 when he joined the Isham Jones Orchestra, in which he added singing to his other duties. In 1936 Herman and some other members of the defunct Jones orchestra formed their own ensemble and called it the Band That Plays the Blues.

The group made several recordings for the Decca label, most notably Joe Bishop’s up-tempo blues chart, “Woodchopper’s Ball,” which was recorded for the first time for Decca in 1939. Herman remarked in his autobiography that when the record was first released, “it was really a sleeper. But Decca kept re-releasing it, and over a period of three or four years it became a hit. Eventually it sold more than five million copies—the biggest hit I ever had.”

Herman’s bands known as “the Thundering Herds” were always characterized by their rhythmic drive and intensity and by the enthusiasm of the players. In Herman’s autobiography, jazz critic Gene Lees is quoted as saying that “Woody had an astonishing capacity to spot talent before it was particularly obvious to anybody else ... the list of careers that he either made or advanced is staggering.” Herman’s personnel lineup over the years reads like an index to jazz, including such notables as sax players Stan Getz, Zoot Sims, and Flip Phillips; trumpeters Shorty Rogers, Pete and Conte Candoli, and Sonny Berman; trombonists Bill Watrous, Jim Pugh, and Bill Harris; pianists Ralph Burns and Jimmy Rowles; vibraphonists Milt Jackson, Red Norvo, Marjorie Hyams, and Terry Gibbs; bassists Oscar Pettiford and Chubby Jackson; and drummers Dave Tough, Shelley Manne, and Ed Soph.

While the Thundering Herds were successful throughout the 40’s and 50’s, Herman’s own life became progressively more difficult. In the early 1960s he took on a business manager, who was a chronic gambler and so mishandled Herman’s finances that a few years later, Herman learned that he owed the Internal Revenue Service 1.6 million dollars. Herman worked the rest of his life to pay off the debt. In 1977, his leg was seriously injured in an automobile accident, and his wife Charlotte died of cancer in 1982. As if all of this were not enough, his house was auctioned off in 1985, with the proceeds going to the government.

Herman’s last years did have their up side, however. His band received a Grammy award for their album Giant Steps in 1973, and another in 1974 for the Thundering Herd album. Also in 1974, the University of Houston established the Woody Herman Music Archives at its School of Music. Recovering from the car accident in 1977, Herman received an honorary doctor of music degree from the Berklee College of Music in Boston—one of the schools from which he drew his players. And in 1987, he celebrated 50 years as a bandleader with a concert at the Paramount Theater in New York City, attended by nearly 3,000 people.

Herman died on October 29, 1987, of congestive heart failure, emphysema, and pneumonia. In September of 1993 alumni from the many Herds gathered in Newport Beach, California, for a performance in his honor.

Allen Vizzutti (b. 1952)



Born and raised in Missoula, Montana, Vizzutti first learned the trumpet from his father, Lido Vizzutti. At age 16, Vizzutti won the concerto competition and was awarded first chair in the World Youth Symphony Orchestra at Interlochen, Michigan. He earned a B.M., M.M. and a Performer’s Certificate, and the only Artist’s Diploma ever awarded to a wind player from the Eastman School of Music in Rochester, New York.

Allen Vizzutti has performed with an array of artists and ensembles including Chick Corea, Doc Severinsen, The NBC Tonight Show Band, the Airmen of Note, the Army Blues, Chuck Mangione, Woody Herman, Japan’s NHK Symphony Orchestra and the Kosei Wind Orchestra. Performing as a classical and jazz artist, he has appeared as a guest soloist with symphony orchestras in Tokyo, Germany, St. Louis, Syracuse, Honolulu, Milwaukee and Phoenix to name a few. Vizzutti has performed solo at the Hollywood Bowl, Carnegie Hall, Newport Jazz Festival, Banff Center for the Performing Arts, Montreaux Jazz Festival, the Charles Ives Center and the Lincoln Center in New York.

A composer of jazz as well as orchestral concert works, Vizzutti is professor of trumpet at the University of Washington School of Music. He has taught at the Eastman School of Music, the Banff Center for the Performing Arts, Kansas State University, West Texas State University, the Skidmore Jazz Institute, and the Trompeten Akademie of Bremen, Germany. He is a regular clinician at the American Band College, Southern Oregon University. He also played with the McNary Band and Claggett Creek Band in Keizer, Oregon.

We need your support!

The Los Alamos Community Winds provides its concerts free to the public. However, we are not without our expenses. We must purchase music, rehearsal space, performance space, and there are other operating expenses. We depend on the generous donations of our concert patrons to help us with these costs. We also seek out individual volunteers to help us with our “behind-the-scenes” operations such as publicity, community relations, and organizational needs.

If you are interested in any way in helping the Los Alamos Community Winds keep these concerts free of charge and at the same time giving back something to the community, please contact any member of the ensemble with your interest and ideas.

If you would like to help out financially, we have set up several donor levels:

- \$100 - \$499.....Etude
- \$500 - \$999.....Sonata
- \$1000 - \$2999Concerto
- \$3000 +Symphony

Any donations at these levels are appropriately provided with recognition in our programs. We greatly appreciate this form of donation as it allows us to budget for the entire year. If you or your business would like to sponsor the Los Alamos Community Winds in this way, please contact any member of the ensemble during intermission or after the concert.



"A Great Day in Harlem"

It was a Summer day in New York City, 1958. A young photographer paced nervously in front of a Harlem brownstone. The photographer, Art Kane, had spread word that he hoped to take a picture for a special edition of Esquire magazine commemorating the golden age of jazz. Yet it was ten in the morning, long before most jazz players were up, and a meager turnout was feared. To everyone’s surprise, scores of musicians assembled to create what is now a world-famous, “class photograph” of America’s jazz legends.

This photograph, known as “A Great Day in Harlem,” captures the spirit of an era when New York City was the center of the jazz world, when music history was constantly being made, and when creativity was fostered by an intense and nurturing community of musicians and fans.

Sadly, of the 57 musicians in this photograph, there are only 4 who are still with us:

- Benny Golson
- Marian McPartland
- Sony Rollins
- Horace Silver

Fortunately for all of us, the legacy of every one of these jazz legends lives on in their music and recordings.

Interestingly, only 1 member of the photograph is featured individually on tonight’s concert. Can you find and identify this musician?

How many of the musicians in this photograph can you identify?